

## A Womanist Study in Alice Walker's *Colour Purple*

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### ABSTRACT

Alice Walker coined the concept of womanism as a powerful defense of the white man against the outraged dark-skinned women. Her extraordinary social inclinations and endless search for information turned her into a versatile individual. The same can be seen in her novel *The Color Purple*, which was stretched on too many arguments, because the author wanted to make herself clear to everybody and everything. Like in most of her earlier novels, prospectives, ethnocentrism, sexism classism, and other social issues were prominent in this one too. However, from eyeing the womanism, it has been found that then even it was applicable to the works but there is not much known about this angle. This paper would examine the image of dark-skinned women, especially the heroine of the text *Celie*, in *The Color Purple* in terms of the black and white communities. It draws attention to the barriers presented by dark-skinned women. Most importantly, the intersection of being a woman and a dark-skinned woman were heavy burdens which this paper would tackle by arguing how all dark-skinned women characters portrayed by Alice Walker are gradually and subtly led to liberation and independence. This paper will also address the issue of some key points differentiation: Feminism in contrast with Womanism. The objective is to demonstrate how Walker's methodology evolved from the constrained frameworks of feminism to the more expansive theoretical structures of women's issues through womanism. In light of this, the

investigator examines the struggles and actions of the dark-skinned female characters in *The Colour Purple*. The article's purpose is to encourage women from all cultures to appreciate their femininity, power, and individuality within the framework of womanism, while also focusing on the intentions of critics and writers.

Keywords: Alice Walker, *Colour Purple*, Struggle, Feminism, Womanism.

## **1. Introduction**

Among the writers whose works primarily center on historical narratives of civil rights is Alice Walker's, especially as they relate to the lives of women of color. The *Color Purple*, written by Walker, appeared in 1982. Numerous academics who have examined this text have shown a particular interest in the topics of "self-awareness" and "self-development". Nevertheless, as far as the researcher is aware, the story's female characters have not received the credit they deserve. The narrative of *The Color Purple* is told by the fourteen-year-old black, ugly, and illiterate Celie. Celie started writing letters to God after receiving a warning from her father, "You better not ever tell anybody but God" (Walker, 1982, p.3). These letters serve as a platform through which she endeavors to articulate her pain and elaborate on every detail of her experiences. Her stepfather rapes and bruises her and pressures her to marry Mr. \_ so that he can raise his children. The novel focuses on a woman's self-respect, how other people see and treat her, and what it takes for a woman of color to triumph against injustice and the influence that men with darker skin to have over her. The story's four main dark-skinned female protagonists are Celie, Nettie, Squeak, and Sofia. Every female character has a unique experience with dictatorship. This work

subverts the long-standing African-American literary practice of depicting dark-skinned women as the victims of strong, dark-skinned men. Walker, however, creates a complex new character for Celie, who has devoted her life to serving others and has lost sight of herself, and demonstrates how she overcomes social norms and improves herself.

The narrative examines the social tension that occurs in society between people of color and women. on the one hand, implying the existence of gender-based and conflict-based racial discrimination on the other. It also addresses specific family issues like gender equality and laying a strong foundation through cooperation. The main problem that the female characters in this face is made worse by the fact that they are both women and people of color. Women in this situation lose both their "self-awareness" and their human rights. Because "womanism" is centered on women, Walker presents the people and events in a way that pushes the premise that women can solve all of man's problems. Furthermore, this study will examine how the female psyche evolves within the African American community, as well as the role of the concept of femininity in this context.

### **1.2. Literature Review**

Numerous analyses, investigations, and articles have been written about *The Colour Purple*; yet, they have always treated the story's events and characters from a singular feminist perspective. Alice Walker put a lot of effort into expressing womanism as an evolved or alternative kind of feminism in her books, especially *The Colour Purple*. In her 1988 book *Politics of the Color Purple*, Cynthia Hamilton notes that Alice Walker's work is not about black women but rather a universal idea that affects all of humankind. This book explores slavery in all of its forms, especially inside families, where women are used as tools to satisfy their husbands' demands and as slaves themselves to fulfill his demonic ambitions. In her 1988 book *Alice Walker's Politics or the Politics of the Color Purple*, Cynthia Hamilton makes clear that the subject matter of this work is not black women but rather a universal idea that affects all of humanity. This book explores slavery in all of its forms, especially inside families, where women are used as tools by men to further their own evil goals and as slaves

to their demands. Hamilton (1988) stated that transformation is the only path out of victimhood (p. 382). Thus, it is evident how black women develop their independence and get jobs, in contrast to white women who depend on black women for driving lessons. This life offers many possibilities. The Black women in this novel were created to be universal figures.

Linda Selzer draws a line between womanism and feminism in her 1995 essay *Race and Domesticity in The Color Purple*. Her description of Celie as "a person who knows nothing about life" highlights Celie's unique personality (Selzer, 1995, p. 23). Either that, or she doesn't recognize her female form. She is raped by her stepfather, who also orders her to keep quiet, so she obeys. But by the end, Celia has developed into a strong, independent woman that all women ought to be strong and defend their purity.

P.H. Abrams notes in *The Gift of Loneliness: Alice Walker's The Color Purple* (1985) that Walker stresses the importance of change and how it affects people. "Walker believes deeply in the ability of people to change and grow," he says, "attributing this belief to her work in registering black voters in Mississippi during the Civil Rights Movement, when she witnessed a great deal of change" (Abrams 1985, p. 30-32). Abrams addresses how female characters overcome "racial traumas," which is a womanist concern, as opposed to focusing on "class struggle," which is a feminist issue. He characterizes *The Color Purple* as having two narratives within one. Celie is a character who is oppressed and suppressed in the first, and a rebellious figure in the second. Her enhanced self-awareness has caused a change in her demeanor. Alice Walker thinks that working together and starting their enterprises is the greatest way for women of color to tackle their issues.

## **2. What is the Difference between Feminism and Womanism?**

A set of beliefs known as feminism works to protect the political, economic, and social rights of women by advocating for equal opportunities for them in the workplace and in school. It went through three waves. Estelle B. Freedman relates to feminism's origins. She claims that the first phase of feminism was formed in 1792 by an English philosopher Mary Wollstonecraft, who wrote her book *A Vindication of the Rights of Woman*. In 1848, several American intellectual women portrayed her ideas, sparking a feminist movement in the United States. The second wave of feminism began after WWII, when women replaced men in military manufacturing and kept the economy stable during the war, giving them the confidence to work the same jobs that men did. Many outstanding literary works, such as Germaine Greer's *The Female Eunuch* (1971) and Kate Millet's *Sexual Politics* (1971), aided this period. The third wave of feminism began with the publication of a book by a well-known feminist Rebecca Walker entitled *To Be Real: Telling the Truth and Changing the Face of Feminism*. These three waves of feminism, on the other hand, examine how male-run organizations, values, and ideas oriented at them have survived over females for so long that they have become ingrained in communities. Furthermore, Feminism emphasizes that all cultures and communities throughout history have considered women to be subordinate to males, as mothers, wives, or daughters, and that their mental and physical qualities are insufficient to do challenging responsibilities in society. As a result, feminists concentrate their efforts on combating these antiquated views. Many feminists, particularly persons of color, have opposed the notion of feminism, stating that it is insufficient for them. Walker's point of view, according to Lois Tyson, is that feminism is aimed at the white race and excludes dark-skinned women from its program, hence Walker ignores it. Tyson explains Alice Walker's feminist perspective as he utters:

“Some black women feel that feminism is a divisive force in the black community. As a result, some have either abandoned feminism or sought ways to reconcile it with the concerns of the black community, as Alice Walker

did when she called herself a “womanist” because she works for the survival and wholeness of her people, men, and women both, and for the promotion of dialogue and community as well as for the valorization of women and of all the varieties of work women perform (Tyson, p, 103)”

Alice Walker feels that feminism no longer satisfies the needs of black women because it focuses on the lives of white women while overlooking the problems that black women face. As a result, she strove to broaden the concept of womanism through her novels and creative works. Layli Phillips defines womanism as:

“Womanism is a social change perspective rooted in Black women’s and other women of color’s everyday experiences and everyday methods of problem-solving in everyday spaces, extended to the problem of ending all forms of oppression for all people, restoring the balance between people and the environment/nature, and reconciling human life with the spiritual dimension.” (2006, p. xx)

Womanism is not feminism, according to Phillip’s definition, Womanism does not focus on sex or gender discrimination; rather, it elevates all forms of oppression, whether based on gender, race, or class, to equal status. As a result, experts from the United States, Australia, China, Europe, and India sought to investigate the connotations of womanism.

In her book, Don Weems argues that feminism is very different from womanism because The Africana woman did not see the man as her primary enemy, as does the White feminist, who is engaged in an age-old battle with her White male counterpart for subjugating her as his property. African-American men have never had the same institutionalized authority to oppress African-American women that White men have had to oppress White women (Weems, 2019, p. 54).

However, many doubts are raised regarding the relationship between feminism and womanism. Some historians agree that womanism is a synonym for black feminism,

according to Weems (2019, 55) "womanism was simply a synonym for Black feminism". But according to Phillips, this point of view is insufficient because "(1) it is anti-oppression, (2) it is vernacular, (3) it is nonideological, (4) it is communitarian, and (5) it is spiritualized." (Phillip, 2006, p. xxiv). Finally, Womanism is a concept that focuses on social change, emphasizes harmony and consistency among different groups of society, advocates the abolition of all forms of oppression, advocates addressing everything that deprives people of their humanity, and advocates the promotion of welfare and public interests regardless of identity, social status, or ethnic origins.

The phrase "anti-oppression" implies that womanism seeks and supports the emancipation of all humanity (male and female) from all types of oppression. Womanism aims at encouraging people to entirely overcome dominance and tyranny. In terms of the other phrase, "vernacular" refers to ordinary people's everyday speech. Philips describes this phrase as " a womanist."

there is no need to be "perfect"; personhood is enough to qualify" (Philip, 2006, p.xxv). Furthermore, the word "non-ideological" suggests that womanism is not decentralized. And it rejects words like "you're either inside or outside" and "you're either with us or against us." "Womanism" attempts to foster good interdependence from any location. The alternative term, "Communitarian," refers to a womanist's belief that the job of social transformation is motivated by the good of the community. As a result, the obsession with womanism is not black women; rather, the black woman is the source of this particular style of thinking about the common good. Finally, spirituality refers to the belief in the existence of a spiritual dimension in which human life is interwoven with the corporeal world held by womanism. Womanists are staunch believers in the presence of the spiritual world; however, they are unconcerned about how it is viewed.

### **3. A Womanist Study in Alice Walker's *The Colour Purple***

In literary circles, the term "womanism" began to gain popularity following the publication of *The Color Purple*. Walker argues that as a woman first, a black woman second, and a black woman writer third, she serves "as an apologist and chronicler for black women." The concept of womanism in the modern day has been the focus of various articles and studies (Elesabeth, 2008. p. 39). She sees herself as a historian and activist for the Black community. She also believes that feminism does not adequately convey the trauma that black women endure.

*The Color Purple* starts with the conversation between Celie and Shug "I think it pisses God off if you walk by the color purple in a field somewhere and don't notice it" (Walker, 1982, p. 6). The work was created in an epistolary style in order to satisfy the needs of the womanist movement. By writing the novel in this way and in the native tongue, the womanist requirements were satisfied. The novel talks about the protagonist Celie's path to get freedom. She first admitted to Shag that her stepfather raped her, and then she found her sister's letters to Nettie, which her husband had been hiding for years. She then fled from him and went to her stepfather's house to steal it. Celie wanted to alter her life and get rid of all the depression, as evidenced by these two instances. On the other hand, the work not only tells the tale of a single black woman who experienced prejudice and humiliation but also serves as a metaphor for the experiences of countless women all over the world. In a society where women care for one another and each other's children, the story also depicts the situation of black women.

Celie also never responds or declines; instead, she is either silent or stays quiet because she isn't sure how to respond or act. When her sister tells her to write to God, she finds it difficult and feels ashamed to do so. "I remember one time you said your life made you feel so ashamed you couldn't even talk about it to God, you had to write it," she remembers saying to her sister. (Walker, 1982, p. 117). Gates, H. L. claims that " Walker represents Celie's growth of self-consciousness as an act of writing ... Celie, in her letters, writes herself into being" (Gates, 1995, p. 243). Celie began to reflect on her existence as she sent letters to God; this catalyzed her transmission. Celie's



transmission began when she began to consider her existence as she was writing letters to God. To help Celie let go of her unfavorable beliefs and set her on the path to liberation, womanist Alice Walker constructs a spiritual realm for her and allows her to live in that world.

Shug is a strong, attractive, and self-assured character in contrast to Celie “Shug Avery standing upside a piano, elbow crook, hand on her hip. She wearing a hat like Indian chiefs. Her mouth open showing all her teeth and don’t nothing seem to be troubling her mind” (Walker, 1982, p.7). She is still mute, though, just like Celie. She couldn't speak, and locals used her as a commodity. Even though she was socially marginalized, she fought for her freedom by adopting a man's behavior and immersing herself in his society. Celie explains how self-confidence:

Shug says, girl, you look like a good time, you do. That is when I notice how Shug talks and act sometimes like a man. Men say stuff like that to women, Girl you look like a good time. Women always talk about hair and health. How many babies living or dead, or got the? Not about how some woman they hugging looks like a good time (Walker, 1982, p.72)

Since Shug is searching for her own unique identity and is aware that to be independent in a society, she must demonstrate that she has male qualities, this is what sets her apart from Celie. Celie's younger sister Nettie is also mute, and she appears to be in a similar condition to Celie. She constantly eludes capture in her quest for freedom to be safe. She first flees from her stepfather, who wants to treat her the same way he did Celie. Second, when Celie's husband tries to seduce her, she flees. Contrary to Celie, Nettie is educated in some way and a beautiful girl, therefore she can achieve her liberation more quickly than others.

Sofia is the most resilient black woman in the cast. She stands apart from other fictional black women. She keeps talking. and what she will do if someone annoys her or perhaps just attacks her. In one of her letters, Celie describes her mom as saying, "Look across the yard. I observe Sofia pushing a ladder against the house and then

leaning it against it. Her pants are an old pair from Harpo. a headband was used to tie up her head. She slowly climbs the ladder to the roof and starts to drive nails. "Like shots, the sound echoes through the yard" (Walker, 1982, p. 58). Sofia has a masculine appearance. She acts, dresses, behaves, and fights like a man. She quotes herself as having said "All my life I had to fight. I had to fight my daddy. I had to fight my brothers. I had to fight my cousins and my uncles" (Walker, 1982, p. 39). She is not a silent figure, but because she is nonviolent, she returns to being silent. She assaulted the mayor and refused to do the maid's task for his wife, for which she was sentenced to prison. She agreed to work as a maid years later and was let go in a horrible position. When she was liberated, Celie describes her as claiming:

"When I see Sofia I don't know why she is alive. They crack her skull, they crack her ribs. They tear her nose loose on one side. They blind her in one eye. She swole from head to foot. Her tongue is the size of my arm, it sticks out tween her teeth like a piece of rubber. She can't talk and she just about the color of an eggplant" (Walker, 1982, p.92).

Sofia returns as a different Celie after being freed from prison. She doesn't argue or discuss much. She is damaged and mistreated. Every black woman in this novel faces oppression. Their culture has traditionally been characterized by their subjection. They're used to it now. For the same reason, males are oppressors already in this book. The problem isn't that they approve of society as it is; rather, the problem is that they are always afraid. Therefore, the novel's author advises running away to freedom and accepting things as they are. The conditions that Black women live in will always be worse than the results, no matter how terrible they may be. Harris raises an issue regarding stereotypes and quiet. Black American Literature Forum (1984) "The dehumanization, abuse, and degradation that Celie documents are not only morally repugnant, but they also encourage readers to draw conclusions about Black people based on the same inaccurate stereotypes that have existed for centuries" (Harris, 1984, p.156). She is right, but black women are not the only ones affected by this issue. It is more all-encompassing. The ramifications of the book for

both black and white civilizations are significant, although Alice Walker claims that it is not especially about black women but rather for all women in general, including white women and women of color. She desires for everyone to witness these figures as they rise to the surface. There are people like Celie's stepfather and her husband in both the white and black communities. Her goal is for all oppressions to stop, so that women can speak up against racism and sexism globally. In addition, Celie identifies God with a white man. They are both white and in positions of influence over others. Her vision of God is "Big, Old, Tall, Grey Bearded, and White." Wearing white robes, he strolls around barefoot. green eyes? As she is. A pleasant grayish-blue color. However large. I say, "White lashes" (Walker, 1982, p. 195). She begins to understand what god means when she meets Shug, who explains to her as follows:

God is inside you and everybody else. You come into the world with God ... Don't look like anything, she says. It ain't no picture show. It ain't<sup>51</sup> something you can look at apart from anything else, including yourself. I believe God is everything, says Shug. Everything that is or ever was or ever will be. And when you can feel that, and be happy to feel that, you've found it. She says, My first step from the old white man was trees. Then air. Then other people. But one day when I was feeling like a motherless child, which I was, it come to me: that feeling of being part of everything, not separate at all. (Walker, 1982, p. 176)

Celie also draws a comparison between the trees and the image of God. She believes that a tree is the source of all of her strength and speech. She advises her husband, "Until you do right by me, I say, everything you even dream about will fail." I give it to him in its whole, just as I have received it. And to me, it seems to originate from the trees" (Walker, 1982, p. 187). Then Shug tells Celie that God treats everyone equally, regardless of their gender, ethnicity, or physical attributes, which deepens Celie's understanding of God.

Alice Walker, a feminist, offers an alternative perspective on matters pertaining to gender, race, culture, and sexuality. In an effort to bridge the divide between disparate cultures and countries, she also persuasively addresses global concerns, such as those that impact everyone, regardless of race or color. Therefore, unlike "Womanism," "Feminism" does not offer a values perspective. Walker aims to convey the idea that race is less complex and diverse than personality and more important than gender, class, culture, and nationality. Among the things that call into question the validity of "feminism" is the fact that it is based on the concept of class.

Walker places a strong emphasis on beauty. She uses a dark-skinned woman as ugly and a white lady as a symbol of beauty in an attempt to convey the idea that dark-skinned women should value their appearance and attractiveness and that their beauty comes from a different perspective. She seeks for a balance between the two. Celie asks Sofia, a black woman, to work with a white man in the store she bought from her husband as a result. She believes that ethnic separation as a social issue may be resolved via cooperation, mutual understanding, and acceptance. By the end of the book, a new Celie appears. She thinks that because she accepts who she is, she is neither weak nor ugly. She's moved. According to feminist philosophy, men are better than women because they can earn money, while women are still seen as consumers. The story offers an alternative viewpoint when it compels women to remove males from the custody of their free labor. Shug begins to sing, and Celie establishes her own business. As a result, the lady is shown in this story as strengthening and becoming more independent as she moves from one situation to another. There is a change occurring from feminism to womanism. Walker is a "Womanist" who supports the liberation of women and the "power of change". Every single one of the book's black female protagonists' changes and transcends the previous roles that feminism had assigned them.

A womanist believes that women should support one another in order to fight the male supremacy that threatens them. This is part of the shift from feminism to womanism. When Celie's husband tells her, "You're a woman, you're black, you're

ugly, and you pore." Goddam, he exclaims, you nothing at all" (Walker, 1982, p. 46). Shug, Nettie, and Sofia encouraged her to be strong and take initiative. Nettie told Celie, "You have to fight your way out of Albert's way." "He's not very good" Walker (1982, p. 119). The basis of womanism is also regarded to be education. Nettie helps Celie, who has never attended formal school, and gives her reading and writing instruction. In this process, mutual support and education—the two cornerstones of womanism—combine. According to Walker, schooling is difficult for all populations with dark skin. She continues "The African male order, like its American counterpart, disapproves of feminine expression; girl children are forbidden from attending the missionaries' educational programs and are regarded as the property of their fathers before their husbands. They go through a rite of scarification as a mark of their transition into femininity, which identifies their place in society" (Walker, 1983, P.62).

At the end of the book, Celie tells her spouse that she has changed, saying, "I'm pore, I'm black, I may be ugly and can't cook." "However, I am present (Walker, 1982, p. 205). She is a powerful, dark-skinned lady who is capable of self-defense and survival.

#### **4. Conclusion:**

The primary themes of *The Color Purple* are "womanism," "feminism," "sexism," "racism," "traditional gender norms," and "race." Walker argues that "womanism" is the finest strategy for improving the quality of life on Earth since she values individual differences and thinks that these shouldn't be used to oppress and degrade others.

While feminists use this book to reinforce stereotypes, Walker believes in our ability to shape our own lives and identities. She exhorts women with dark complexion to be confident and embrace their dark skin. She inspires people to dispel negative perceptions about black women as well. She wants all gender standards to be rejected and a patriarchal society to be abolished. Walker thinks that women possess inner strength, thus she attempts to rouse them from their sleep and inspire them to begin creating their identities as independent women. She makes Celie an exemplar for all

the illiterate and unexposed women, so they conclude she ought to give it to a womanist.

Advocates of gender equality, womanists struggle for it. Walker believes that racism affects mankind more profoundly than sexism. Furthermore, womanism does not prioritize racism and class in a way feminism does, but it concentrates on issues affecting white women. Womanism is primarily concerned with how patriarchal society oppresses, weakens, and abuses white women. Women's rights activists strive for gender parity. Walker contends that racism is bad for humanity and that it is more important than sexism. Womanism highlights issues that affect white women more than it does black women's concerns, not because it does not share feminism's emphasis on racial and class issues. Walker chooses to use the term "woman" rather than "female" because she thinks "woman" has a greater meaning than "female." She also urges fraternity, a priority on the family, fighting for justice, spirituality, and self-realization. The emphasis of "womanism" is on the culture that shapes society as a whole. "Womanism" is an ideology that seeks to unite African Americans of all nationalities by emphasizing that women's worth is unveiled and that liberation starts at home.

Together, "feminism" and "womanism" fight patriarchy and sexism in society, but womanism calls for expanding the struggle against sexism in the black community. While some white individuals do undoubtedly encounter patriarchy in their families, black people have more serious problems with gender discrimination in their homes. For example, those with dark complexion also experience racism from inside their community, which is a type of racism among Black people, in addition to racism from White people.

Light black skin is thought to be more appealing than dark black skin by those with it. Whether they are white or colored, Walker believes that all women are beautiful and should be encouraged to appreciate who they are. Skin tone isn't a reliable measure of attractiveness. At the beginning of the novel, Celie thought she was ugly, but by the end, she had gained her confidence back and began to recognize the unique color

of her body and to enjoy the beauty of her complexion. The black female figures all started new lives, but as a group, after painting their lives on their own and without the help of anybody else.

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## لێکۆڵینهوهیهکی ژنناسی له کهڵەر پێڕیلێ نالی وۆلکەر

### پوخته

ئەلیس واکەر چەمکی ژنناسی وەک داکۆکیکارێکی بەهێز بۆ مافهکانی ژنانی پێست پەش داھێنا. سروشتی کۆمەڵایەتی سەرسوڕھێنەر و حەسرەتی بێ وێنە وای لێکرد کەسایەتییهکی بەھەرمەند بێت. ئەم ھەستە بۆ تیگەبەستن لە ھەموو کەسێک و ھەموو شتێک لە پۆمانەکیدای بە ناوی "کەڵەر پێڕیل" ناکرا بوو، کە لە چەندین بابەتدا تیکەڵ بوو. پۆمانەکە بە شیوہیەکی کاریگەر پەگەزبەرسەتی، سێکسیزم، پیاوسالاری و ھەژاری وەک بابەتی بەرچاو تیشک دەخاتە سەر. لە سەرەتای دەستپێکردنی ژنناسییەو، بەکارھێنانی بۆ کارە ئەدەبییەکان بەربلۆتەر بوو لەوہی کە بە شیوہیەکی بەرفراوان تۆمارکراو. ئامانجی ئەم توێژینەوہیە ئەوہیە کە وێنە ی ژنانی پێستی پەش بدۆزیتەو، بەتایبەتی سیلیە، کەسایەتی سەرەکی "کەڵەر پێڕیل"، لەنیو ھەردوو کۆمەڵگە پەش و سپی. ئەو کیشانە پووبەرەووی ژنانی پەش پێست دەبنەوہ لە کۆمەڵگا.

بە شیوہیەکی بەرچاو، بوون بە ژن و پێستیکی پەش بە بارگرانی دادەنرێن، و ئەم توێژینەوہیە بای لە کیشەیک دەکات و جەخت دەکاتەوہ لەسەر ئەوہی چۆن ئەلیس واکەر پێگایەکی دروست دەکات بۆ ئازادی و سەربەخۆیی بۆ ھەموو کەسایەتییهکانی ئافرەتی پێست پەش. لەگەڵ ئەوہشدا، ئەم لێکۆڵینەوہیە دەچیتە نیو جیاوازی نیوان دوو چەمکی پەخنەیی، کە ئەوانیش "فیمینیزم" و "ژنیمانیزم" بوون. ھەول دەدات ئەو نیشان بەدات کە چۆن ئەلیس واکەر لە تیۆرییەکی سنووردار لە فیمینیزم بەرەو پێگایەکی گشتگیرتر بۆ کیشەکانی ژنان لە پێگە ی ژنانەوہ بەرەو پێش دەچیت. بۆ بەدیھێنانی ئەم ئامانجە، توێژینەوہ کە شیکردنەوہی ھەلسوکەوت و ئەزموونی کەسایەتییهکانی ژنانی پێست پەش لە پۆمانەکیدای دەکات. لە پێگە ی ئەم لێکۆڵینەوہیەو، لە کۆتاییدا توێژینەوہ کە تیشک دەخاتە سەر پەيامە بەھێزەکە ی ئەلیس واکەر کە ئیلاھام بە ژنان دەبەخشیت لە ھەموو باکگراوندیکەوہ بۆ ئەوہی ھێز و ئازادی و تاکەکەسی خۆیان لە نیو پانتاییەکی فراوانتری ژنخوازیدا لەخۆبگرن.



## دراسة نسوية كلر بيربل لأليس ووكر

### المخلص

صاغت أليس ووكر مفهوم النسوية كمناصرة قوية لحقوق النساء ذوات البشرة الداكنة. طبيعتها الاجتماعية الرائعة وفضولها الذي لا يشبع جعلها شخصية متعددة المواهب. كان هذا الشغف بفهم الجميع وكل شيء واضحا في روايتها "اللون الأرجواني"، التي بحثت في مواضيع متعددة. سلطت الرواية الضوء بشكل فعال على العنصرية والتمييز على أساس الجنس والنظام الأبوي والفقر كمواضيع بارزة. منذ نشأة النسوية، كان تطبيقها على الأعمال الأدبية أكثر انتشارا مما تم توثيقه على نطاق واسع. تهدف هذه الورقة إلى استكشاف تصوير النساء ذوات البشرة الداكنة، وتحديد سيلي، الشخصية الرئيسية في "اللون الأرجواني"، داخل كل من المجتمعات السوداء والبيضاء. إنه يلفت الانتباه إلى التحديات التي تواجهها النساء ذوات البشرة الداكنة. والجدير بالذكر أن كونك امرأة وكونها ذات بشرة داكنة كانا يعتبران عبئا، وتتعلم هذه الورقة في هذه القضية، مؤكدة كيف ترسم أليس ووكر طريقا إلى التحرر والاستقلال لجميع الشخصيات النسائية ذات البشرة الداكنة. علاوة على ذلك، تتعمق هذه الدراسة في التمييز بين مفهومين نقديين، وهما "النسوية" و"النسوية". يسعى إلى إظهار كيفية تقدم أليس ووكر من نظرية محدودة للنسوية إلى نهج أكثر شمولاً لقضايا المرأة من خلال النسوية. لتحقيق هذا الهدف، يحلل البحث سلوك وتجارب شخصيات النساء ذوات البشرة الداكنة في الرواية. من خلال هذا الاستكشاف، تسلط الورقة الضوء في النهاية على رسالة أليس ووكر القوية، وتلهم النساء من جميع الخلفيات لاحتضان قوتهم وحريرتهم النساء من جميع الخلفيات لاحتضان قوتهم وحريرتهم وتفردهن ضمن الطيف الأوسع للنسوية.